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SHOW POSTPONED

The exhibition of Portraits by distinguished artists, which was to have opened at the John Levy Galleries, Monday last, had to be postponed at the last moment, owing to unavoidable and unexpected delays in the transportation of several of the portraits, and also delay in the arrival of several frames which had been ordered well in advance.

The exhibition, which will have the unique and important feature of possibly a dozen of the Portraits of Americans made eminent by the war, all by leading artists, will be held from April 26 to May 8 next inclusive, at these galleries.

BEARDSLEY DRAWINGS

A loan exhibition of drawings by Aubrey Beardsley will be held at the E. Gimpel and Wildenstein Galleries, 647 Fifth Ave., April 12, April 24 next.

Some 37 drawings will be in the exhibition, including several rather early examples, a number made for Malory's "Morte d'Arthur," several of the grotesques executed for the Bon Mots series, two of the Savoy drawings, and three to illustrate Pope's "Rape of the Lock." Among other drawings will be the artist's frontispiece to Ben Jonson's "Volpone," his portrait of Molière, the cover design for Beardsley's copy of "Tristan und Isolde," and his portraits of "Alvany as Tristan" and "Klafs as Isolde." Some 21 of the drawings are from the collection of Mr. A. E. Gallatin, who will arrange the exhibition, and who is the author of Aubrey Beardsley's Drawings: A Catalog. Mrs. Payne Whitney will also loan drawings, all of which are owned in America.

GIBSON GETS "LIFE"

Charles Dana Gibson, has acquired the controlling interest in Life, the magazine. G. B. Richardson and George Utassy are to be part owners, according to this report.

Life was owned for many years in part by Andrew Miller, who died last December. Mr. Gibson's entrance into the pages of Life was at the time of the great vogue of "The Mikado," his first drawing lampooning the comic opera. Mr. Utassy is president of the Horseless Age Company. Mr. Richardson has been connected with the Life Company for several years.

"The transaction means," Tom Masson, the managing editor, said, "that the family which grew up together in the past 25 years, Mr. Gibson, the late Mr. Mitchell and others will stay together."

Mr. Gibson bought the majority of the stock from the widow of John A. Mitchell, formerly editor of Life. Mr. Gibson began his artistic career when he sold a drawing called "The Moon and I" to the weekly when he was eighteen.

Coming Women Artists Display

The 29th annual exhibition of the National Association of Women Painters and Sculptors will be held in the Fine Arts Building, April 10 to May 1 inclusive. The following prizes will be awarded: National Arts Club prize of \$100, given by Mr. John G. Agar, for the best work in the exhibition. Helen Foster Barnett Prize of \$50 for sculpture, National Association Prize of \$50 for painting, given by the organization.

The Museum of French Art (French Institute in the U. S.) will confer its Association Medal, the prize to be awarded by a special jury appointed by MacDougall Hawkes, Prest., National Association Medals for Landscape and Sculpture.

Will Art and Life Live?

The monthly periodical "Art and Life," which succeeds the Lotus Magazine founded and published for some years by the late Gustave Kobbe, while art writer for the late N. Y. Herald, it is understood is for sale and if not sold by its present proprietor and publisher, Mr. Leslie Hickson, son of the head of Hickson, the Fifth Ave. Costumier, will cease publication with its March issue.

Funk's Art Property Lost

The ship that carried the property of Wilhelm Funk, which represented 30 years of collecting of fine furniture, bric-a-brac and various pictures and other objects of art, gathered mainly during the time in which he accumulated a small fortune here painting American society women, was sunk in transit to Germany. It is said that the artist's loss amounts to some \$50,000.

Mr. David Lloyd has succeeded Miss Helen Bullitt Lowry as art writer and critic for the N. Y. Evening Post.

"SEND FOR THE NURSE"

There has been much merriment among the dealers in the Fifth Ave. and 46-47 street section over the placard that hung for nearly a week in the avenue window of one of their fellows, announcing some Nurses' Aid Society Benefit but which, unless seen close by, seemed to bear only the legend, in large letters, "Send for the Nurse." The question was humorously asked as to whether the proprietor of the Gallery displaying the sign had become suddenly indisposed over the failure of the Senate to ratify the League of Nations Covenant, and if so why he did not send the placard on to Washington to be hung on the outer walls of the Capitol?

At the meeting of the Board of Trustees of the Montclair Art Association Mar. 8 last, Mr. F. Ballard Williams was elected President; Mr. Julian R. Tinkham, Treasurer; Mr. M. Le Brun, Secretary, and Katherine Innes, Director.

FAMOUS CHAUCER COMING

A Kelmscott Chaucer bound by the famous firm of Sangorski & Sutcliffe and priced at \$5,000 will shortly arrive in this country. The book is bound in brown levant morocco and in its decoration are used 700 pieces of inlaid leather, 109 garnets, 27 rubies, 15 amethysts, 15 moonstones, 7 pieces of mother of pearl, two lapis lazuli and one sapphire. The front cover is a blaze of color in which the red and white of Chaucer's coat-of-arms supply the dominant note, and the chief color of the back is green. Several other costly bindings for the American market are now in the bindery of this firm.

Mark's Portrait of Britt

The Manhattan Club continued an old time custom Mar. 20, when at a dinner the portrait of Philip J. Britt, former president of the club, painted by Louis Mark, was presented to the club and accepted by Pres't. Phoenix Ingraham. This custom of retaining the features of the presidents of

"INDEPENDENT" SHOW

"It ought to be an edifying experience," says Mr. Royal Cortissoz in the N. Y. Tribune of Sunday last, March 21, "for those who frequent the art galleries to ponder upon what discipline has meant to an artist like Metcalf and then to walk through the exhibition of nearly 900 works which is being made at the Waldorf by the Society of Independent Artists. There are some pictures in this show, to be sure, by contributors who have been through the schools and have learned their trade. They make, at long intervals, mildly interesting episodes. We say 'mildly' because the trained hands, as it happens, have not taken pains to send anything of great consequence. Besides, the occasion is obviously the occasion for the 'Independent,' which is to say the Cubist, or similar freakish painter and the amateur who may obtain wall space by joining the society and fill it untroubled by the intervention of a jury. These are the individuals, men and women, who give the exhibition its character. And they leave it crude, dull, nothing more nor less than an organized bore."

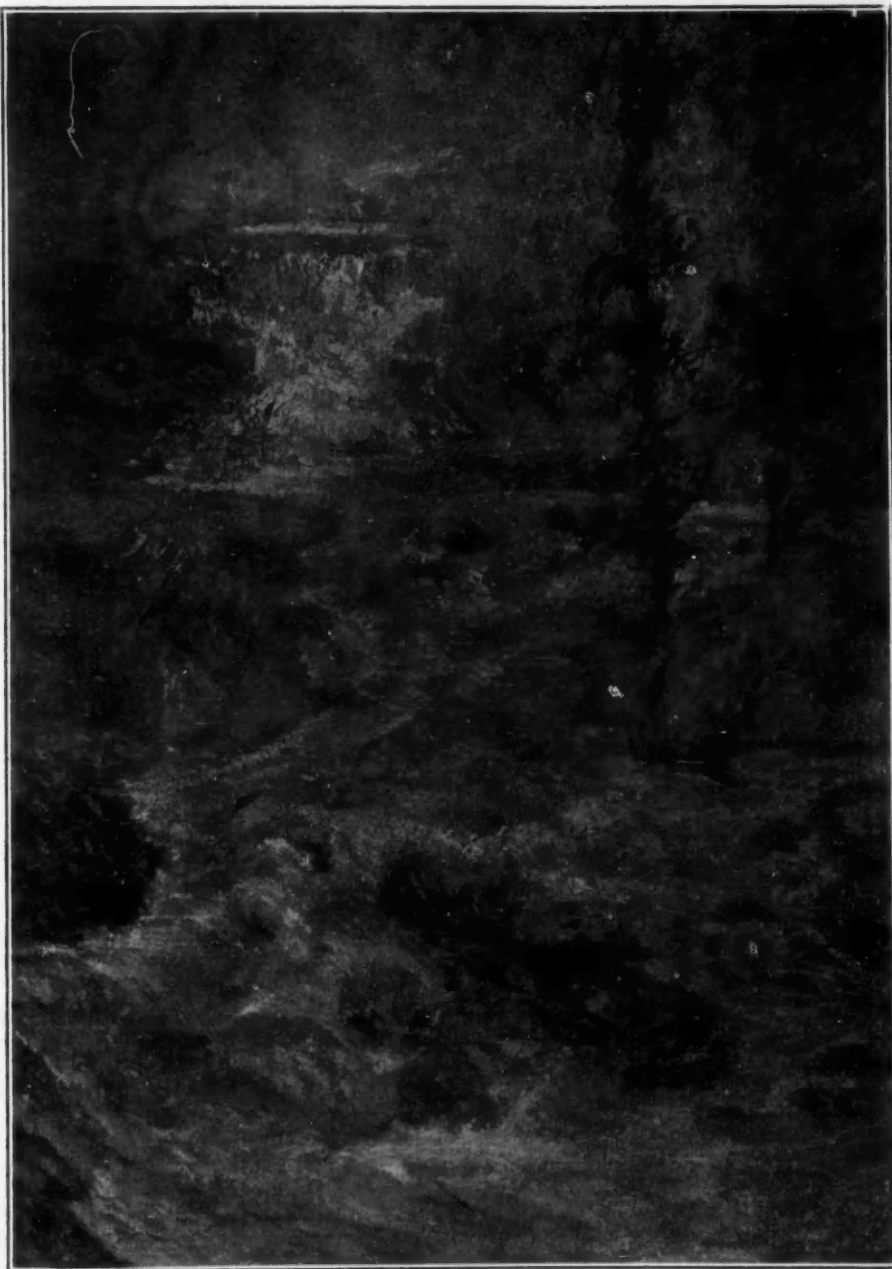
"Promoters of a show like this one assume the adverse commentator, perhaps, to be out of sympathy with progressive ideas, with true independence. This, of course, is nonsense. For our own part, if there is one thing for which we are always searching and over which we are eager to rejoice it is the new progressive type in art, the type having something fresh to say and an independent way of saying it. Surely there is nothing more inspiring in criticism than an encounter with youthful vitality bursting through the crust of convention. On the other hand, criticism knows nothing more depressing than an encounter with simply bad pictures, with the feeble impertinences of untrained dabblers. It is sometimes asserted that a huge miscellaneous picture-fair may reward the searcher after lurking talent. But talent never lurks. There is no such thing, said Swinburne, as an inarticulate poet. There is no such thing, we may add, as an obscure talent in art. When a painter has a gift you may try to lose him in a wilderness of mediocrities, but his gift will shine like a beacon in the dark. We believe that now and then an 'Independent' emerges confident in the glamour of being a truant from the hardships of a carter or a plumber. This may make piquant reading in the casual 'human interest' paragraph. But all it has to do with art is to remind us of the possibly painful, but nevertheless inexorable, principle that it is better, manlier to drive a dray than to add to the world's rubbish heap of bad pictures."

Indian "Independents"

One small section of the big exhibition of the Independents at the Waldorf-Astoria is given to paintings by American Indians from New Mexico and Arizona. "These," says Miss Carey in the N. Y. Times, "are by young artists who have got watercolors from the white men working among them, and expressed their own ideas and the things seen by them in almost the primitive manner of their ancestors, certainly without any reference to the technique of the modern painter. The result shows the strength that lies in direct expression. The Indian artists have concentrated their attention upon the things that interested them, and everything else is left out. 'Fred Kabotie' has done a snake dance that has been compared by Walter Pach to Egyptian painting. It still more resembles the paintings on Greek vases in the V century, when the vase painter was recording in a vivid and significant idiom lively scenes from contemporary life. There is no background, the groups and single figures emerge from the white paper with startling distinctness. The colors are of the simplest, chiefly red and black in the figures, but they have no crudity. Another drawing in which movement is the principal element in the design illustrates the Indian "Legend of the Deer."

"Besides these frank Indian designs, the group includes others that apparently are influenced by the sight of painting as the white man understands it. There are pictures of horses in a field, of a bear nibbling at the trunk of a tree, or deer on the plain at the foot of a hill, the landscape atmospheric and tender, the animals drawn with knowledge of the habit of the creature, if not of its anatomy. There is also one portrait, a remarkable piece of flat modeling within a strongly unified outline. And there is a magnificent and bold drawing of figures in the 'Eagle Dance.'

The examples on view are lent by Mabel Dodge and Maurice Sterne and by Dr. Hewett of the Santa Fe Museum.



THE RAINBOW SOURCE (35x24 1/4)

J. H. Twachtman

In Exhibition at Vose Galleries, Boston.

A New Stuart Washington

At the Ralston Galleries, 567 Fifth Ave., a recently discovered bust portrait of Washington (Athenaeum type) by Gilbert Stuart, is now shown.

The canvas is called the "Kinsman Stuart Washington," from the fact that it was long owned by Israel Kinsman of Phila., who purchased it in 1817, and from whom it passed in turn to his daughter, Louise and his nephew Edgar Kinsman of Stratford, N. J., who finally sold it. It is claimed by an "Expert," whose name is not given, that the portrait was painted before April 1, 1796, the official date of Washington's sitting for the famous Athenaeum presentment. "Be this as it may," the portrait is well preserved, and is the most interesting of the several Stuart Washingtons that have come on the market in recent years.

Redfield Wins Stotesbury Prize

The Edward T. Stotesbury prize of \$1,000 has been awarded to Edward W. Redfield.

the club on the walls of the clubhouse was inaugurated under the club's first president, John Van Buren, "Prince John." The other paintings of former presidents on the walls of the club are those of Augustus Schell, August Belmont, Aaron J. Vanderpoel, Man-ton Marble, Frederic R. Coudert, Charles H. Truax, John Hone, Morgan J. O'Brien, Alton B. Parker, Victor J. Dowling and Edward G. Whitaker.

Mr. Seward Ehrich, for several years connected with The Ehrich Galleries, dealers in "Old Masters," who left the firm to join the Red Cross in Paris, has recently been decorated by the Queen of Montenegro with the silver medal of the Montenegro Government for work done and services rendered during the great war. When the U. S. entered the war Mr. Ehrich immediately enlisted for work in the Red Cross. He was assigned to the executive offices in Paris and rendered such efficient service that he gained the rank of captain.

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Mrs. Helen Churchill Candee, author of The Tapestry Book, etc., lecturer and art critic, has been given an editorial chair on Arts and Decoration.

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EXHIBITIONS NOW ON**Haley Lever at Macbeth's**

Although all of the 21 oils by Haley Lever now on exhibition at the Macbeth Galleries, 450 Fifth Ave., through April 10, are harbor and boat compositions, there is such variety of lighting at different seasons and times of day, the visitor is struck with the artist's breadth of vision and wide knowledge of the sea and sky, and many varieties of boats. He has a way of combining landscape, villages with the clear and running water of rivers, streams and the ocean, that is distinctly his own, as unimpaired of prizes, he works out his problems with an independence that commands respect.

As a colorist, the artist always has held a high position in the art world, and his present show attests the vigor and sincerity of his purpose to record nature with truth, plus a personal viewpoint backed by knowledge and conviction. In "Evening in the Harbor," he has infused fine sentiment, added to an interesting composition worked out with decided skill. "Drying Sails," shown at the recent Phila. Academy, makes quite as strong an impression here as it did there in a variety of subjects and expressions of competitive painters. "Hudson River from Fort Lee," is a compelling canvas, depicting as it does the picturesque aspect of a scene made especially beautiful through the artist's trained vision. "Boats in Harbor," "Fresh Breeze," "The Blue Boat," "Evening, Gloucester," "Return of the Fleet," and "The Inner Harbor," are some of the subjects he has presented with compelling force.

Group of Americans at Montross'

The well selected group of American painters shown at the Montross Galleries, 550 Fifth Ave., through Mar. 20, comprised works by such artists as: Elliott Dainigfield, Allen Tucker, Paul Dougherty, Horatio Walker, John La Farge, Dwight Tryon, Childe Hassam, Alden Weir and A. H. Wyant. There was also an interesting example of Van Deering Perrine in "Children at Play," an individual, harmonious work. Arthur B. Davies is represented by three of his most abstract examples, "Filaments of Youth," "The Quarrel," "A Cherished Solitude," and "Early Summer, Dewdrops." There were two beautiful landscapes by George Inness, an interesting portrait of Albert Ryder, by Hayes Miller. The forceful "Widow McGee," by George Luks, three beautifully toned, poetical moonlight subjects by Alexander Schilling and examples of Mahonri Young, Gifford Beal, W. J. Glackens, Bertram Hartman, Maurice Prendergast and Henry C. White.

Portraits by Jan Czedkowski

Jan Czedkowski, a Polish artist, is showing four portraits at Henry Reinhardt & Sons, 565 Fifth Ave., of Miss Polly Brookes, the artist's wife, a Young Woman, and Mr. Aaron Naumburg of this city. The presentment of Mr. Naumburg, a three-quarter length seated one, is the best, well posed, strongly drawn and an admirable likeness. The full length seated presentment of the pretty Miss Polly Brookes, in a delicate hued fancy blue and pink costume, is charmingly decorative, as well as a good likeness, and the bust ovals of the artist's wife and a Young Woman, the last painted by electric light, also have decorative quality and have been painted with sympathy.

In the same gallery Louis Marx, whose portrait of former President Britt presented to the Manhattan Club, is noticed elsewhere, has two three-quarter length standing portraits of young women—very tender in color and refined and sweet in expression.

Cucuel at Howard Young Galleries

Edouard Cucuel is showing 16 oils at the Howard Young Galleries, 620 Fifth Ave. Despite his name and Continental career the artist is a native of San Francisco, and must not therefore be considered as of the "foreign invasion." The oils shown are plein-air figure subjects, with two or three Alpine landscapes thrown in for good measure. The reputation Cucuel enjoys abroad is thoroughly upheld by such capital examples as "Day Dreams," "The Yachts," "Musing" and "On the Wharf," in all of which he displays his power of depicting the figure in sunlight, the poses being perfectly natural and yet unconventional and truly individual in conception. The French school is always in full view. "The Autumn Sun" shows a couple of attractive young women about to step into a boat canopied by foliage of brilliant hues, suffused with sunlight. All the scenes are about the lake of Geneva, and "On the Lawn" is a canvas of surpassing charm, showing the artist's summer home nestling on a little promontory above the lake. No. 7 is the only disappointing example in a very chic collection. The vogue of this artist abroad may be faintly gauged by the circumstance that in addition to art journal and magazine color reproductions, there have appeared 150 art plates and color prints of his works. Cucuel was a student of Gerome at the Beaux-Arts and, later, of Constant and Laurens.

The ART NEWS was one of the few journals to call attention to the two canvases by Cucuel shown at the recent Pa. Academy and reproduced his figure of a girl standing in a snowy Winter landscape on the front page of its issue of February 28 last over the misleading caption of "Autumn Sun" placed on the photograph of the picture by the Pa. Academy.

John Marin at Daniel Galleries

Some 50 watercolors by John Marin are on view at the Daniel Galleries, 2 West 47 Street, through April 10. The beautiful color, interesting design and personal expression of this artist, so long misunderstood, have at last claimed the attention of art lovers and collectors, and a clientele which has followed his career, are adding his works to their collections and paying good prices for them. Little as the artist cares for detailed description of his chosen subjects, his designs always exhale the emotion with which he has imbued them. There is lovely sentiment in "Fir-tree, Andrews Island, Maine," simply rendered and having only the most important accessories of sea, sand and trees. With dramatic force the artist describes "Low Tide, Moose Island, Maine," an unusually interesting composition. "Marin Island, Small Point, Maine," has good form and rarely harmonious color, "Lower N. Y." is composed only of main essentials, yet it is full of character and movement. "Rock, Trees and Water, Stonington, Maine," has beautiful blues and reds to commend it and "Mountain, Sea, Islands, Mount Desert, Maine," is a fine composition, good in color and form.

Walt Kuhn at de Zayas Galleries

Walt Kuhn's 25 paintings dealing mainly with Indian life, tell their story in language understood by few. Vague indescribable forms are supposed to express such subjects as "Mining Camp," "Winter," "War Song," "Entirely Surrounded by Indians" and "The Fight in The Canyon," which while they show that the artist has some goal he hopes to reach, explain but little to the observer. There is ability in his color and evidence of good drawing in "Warrior," an oversized head of an Indian chief and "Aborigine," "Marionettes," "Indians and Cavalry," "Powwow," and "The General," which last, while it has sincerity of purpose in the present apparent transitory state of his work, gives little suggestion of genius.

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Gruppe at Musmann's

Some 25 oils by Charles P. Gruppe are on view through April 3 at the Musmann Gallery, 144 W. 57th St. Gruppe is an agreeable landscapist with strong Dutch predilections which are the trademark of every picture. When the influence is one of the three M's—Mauve, Maris, or Mesdag, all is well, but when as in No. 25, the Israeli influence is paramount, it is time to call a halt, for Gruppe's most ardent admirers can hardly consider him a figure painter. The "Departure of the Fisherman" is, however, no criterion of his abilities which are best proven in such satisfying canvases as "November Afternoon," "October Skies" and "Spring," possibly the best picture in the show. He is essentially a landscapist and "Winter," devoid of humans, sheep or cattle, is well composed and solidly painted. When not too far advanced into the foreground his animals make pleasant color spots in his canvases and are always excellently placed.

Tom Barnett at Schwartz Galleries

Tom Barnett, who is showing a collection of landscapes, mainly winter scenes, at the Schwartz galleries, 14 East 46 Street, through April 3, is a successful St. Louis architect, who studied painting under Paul Cornoyer. He has exhibited in many of the most important shows throughout the country, including the National and Phila Academies, and St. Louis Museum, where he was awarded a gold medal a few years ago. He paints with a firm stroke and decided breadth, has a good color sense and is a splendid draughtsman. His snow pictures are of especial interest, "Brook in Winter" has fine atmospheric qualities and is a well thought out design. "Last Snow," is equally good, with fine gradations of light and shade. "Gamblers," a picture of boats, water and a dock with men playing cards, has an interesting story and has quality. "First Snow" shows able manipulation of white snow against a brook of clear, brittle ice, and "Pipes of Pan," an entirely different subject, brilliant in color, has fine imaginative and poetical qualities.

Logasa at Touchstone Galleries

The paramount features of Logasa's exhibition of landscapes, still lifes and figure works, at the Touchstone galleries, 11 West 66 St., are a certain dramatic, expressive imagination and strength. All of these qualities, however, are still embryonic and need further development than is now evidenced in his work. His canvases lack color, and muddy grays, whites and greens are the tones chiefly used to express his ideas. But a talent for design and force of presentment indicate future success. He displays some 36 works, of which "Vase and Flowers," is the best. "Etretat" has imaginative qualities, "Road by the Lake" good composition and "Pastoral," is a well thought out landscape. In the several nudes and draped figures shown, there are uncertain drawing and uninteresting color.

Oils by Carlton Fowler

Carlton C. Fowler is exhibiting ten oils, all landscapes, at the Ralston Gallery, 567 Fifth Ave. These are attractive in a mild way and have in some instances good skies and tender color, notably the "Morning Mists," "Passing Shower" and the "Old Mill." Sympathy with Nature in her quieter phases and a poetic tendency characterize the works, but they lack strength and strike no new nor individual note.

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Twelve of the best American landscape painters are represented in the new exhibition now on at the Vose galleries for three weeks, namely, Inness, Blakelock, Ryder, Ranger, Twachtman (2), Weir, Daingerfield, C. H. Davis, Hassam, Emil Carlsen, and J. Francis Murphy. So excellent is each and every canvas shown that the exhibition must be considered one of the most, if not the most, important of its size ever held in this city. Unquestionably the finest work shown is the Twachtman, "The Rainbow Source," reproduced on the front page, one of his very best canvases, and certainly a work of rare beauty. In the midst of sunlit woodland there pours down a waterfall, breaking into turbulent waves, make a rising mist shot through with sun rays. The picture is vaporous, opalescent, luminous, the suggestion of matter rather than matter itself, mist and sunshine woven into an iridescent web of joyous color.

Aldro T. Hibbard, one of the coming local artists here, is holding an exhibition of 27 of his landscapes at the St. Botolph Club. These include scenes at Provincetown, Woodstock, Vt., and in the vicinity of the artist's home at Belmont, Mass. The latter works are mostly snow scenes and are the features of the show. In them he seems to have struck a vital note and one feels that the painter is sure of his ground; for his strokes are broader, more vigorous and a lot of wearisome detail is omitted. Then too the color is purer and more in value. These qualities are not so apparent in his autumn and spring landscapes. Mr. Hibbard is traveling in the right direction and one hopes to see more of his excellent winter scenes.

Some 43 large paintings by Jonas Lie are now on view at the Boston Art Club. Single pictures by this artist have been seen here but this is the first opportunity Boston has had to view his work as a collection. It is



COWS WATERING
(6 x 10)
William Hart

In coming Dietrich Sale at Anderson's

a surprising display embracing still lifes, landscapes, figure works and large structural designs, all sane, intelligible paintings, which show the practiced hand, the personal touch, the bigness of conception, the eye of a colorist and above all a definite singleness of purpose, qualities which denote the painter who has "arrived."

Mr. Connick the designer and worker in stained glass windows, recently exhibited at his studio, Harcourt street, the west window he has designed and made for St. Catherine's Church, Norwood, Mass., and to be installed on Easter Sunday.

The large loan exhibition of handicrafts of the Old World to be shown at the Museum has been indefinitely postponed owing to weather conditions and consequent demoralized transportation.

Bertrand H. Wentworth of Gardiner, Me., is showing his beautiful photographs of the Maine coast at the galleries of the Arts and Crafts until April 1. The imaginative and soulful watercolors of Miss Angelica Patterson are the attraction at the lively Grace Horne Gallery. To those interested in the great spiritual change which has been foreshadowed by scientists and occultists the paintings are of extraordinary interest.

—Sidney Woodward.

The Brooklyn Watercolor Club is holding its first annual exhibition at the Pratt Institute Art Gallery, Brooklyn, until Mar. 27. There are 103 numbers in the catalog.

EMILE PARES

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CHICAGO

The exhibition of Thumb-box sketches by the Chicago Society of artists at the Hamilton Club and the formation of the Society of Business Men Painters, are events of the week. The sketch show is one of a series of art exhibitions which have marked the Hamilton Club as the most progressive organization of its kind in the country. It is largely due to the foresight of the art Director, Mr. Carman Thompson and the members of his committee, Geo. F. Zaneis, Enoch Vognild, John M. Stahl and F. M. Lowe that exhibitions of this kind are to become a recognized feature of local social life. The show comprises the work of about 65 local representative artists, each of whom has submitted from six to twelve small pictures or sketches, making over 500 in all. Prices range from \$10 to \$100. There are a number of lovely things in this show. Mrs. Pauline Palmer delivered an address at the opening reception.

The formation of the Society of Business Men Painters also transpired at the Hamilton Club where eighteen men sat down to an inaugural luncheon, at which Prof. Walter Sargent of the University of Chicago delivered an address on the emotional and spiritual influence of art on society in general. Every man present was distinguished as holding an important business position and as having won recognition as a painter. Mr. E. G. Drew was chosen as president; Mr. Louis Wolff, vice-president and E. S. Barrie sec. and treas. The other members are Dr. A. S. Burdick, D. M. Brookins, Dr. J. E. Colburn, C. S. Dewey, Northern Trust Co., N. L. Engle, T. V. Field, M. C. M. Ward, F. M. Lowe, Dr. N. S. Mayo, V. Ray, E. E. Roberts, E. F. Selz, A. H. Ullrich, J. R. Perry, while Edward B. Butler and Wallace L. DeWolf, though out of town at the time of the formation of the society, are counted as members. The aim of the organization is to interest other business men

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NEW YORK

PHILADELPHIA

There is now on in the Galleries of the Art Alliance an exhibition of works by the members of the Alumnae of the Pa. School of Design for Women. In the Music Room, at the same address, there is shown a collection of paintings by the late Maurice Hagemans and Paul Hagemans 2nd, Belgian artists, 75 by the father Maurice, and 29 by Paul the son, landscapes, most of them, painted in Belgium, very freely touched, showing the influence of Corot and Mauve, somewhat raw in coloring, but on the whole interesting manifestations of modern European Art. Mr. Paul Hagemans, Consul General of Belgium, brother of the deceased painter, gave an address on "Art in Belgium," on the opening day of the exhibition.

Eugene Castello.

CORRESPONDENCE

No Brooklyn Artist Secession

Editor AMERICAN ART NEWS:

Dear Sir: I wish to correct a statement printed in your issue March 20. Your correspondent says that Messrs. Balmer, Burlingame, Dabo, Edwards, Eggleston, Hulbert, Herrmann, McGilvary, McSoud, Roseland, Schwartz, Skidmore, Wiegand and Weiland have, for sufficient reasons, withdrawn from the Brooklyn Society of Artists and formed an organization of their own called "A Group of Long Island Painters," which is now giving an exhibition at the Plymouth Institute gallery.

The facts are these: It is true that a group of Long Island painters are holding an exhibition at the Institute. Messrs. Balmer and Schwartz have never been members of the Brooklyn Society of Artists. With two exceptions all the other gentlemen are still B. S. A. members in good standing.

Mr. McSoud is a member of the Board of Governors and myself one of its officers. Through the courtesy of Capt. Leon Dabo, an instructor at Plymouth Institute, the art gallery was opened to artists and enough men were invited to fill the walls with pictures.

The organization is limited to 15 members, has no officers and no regular dues, and its object is the mutual benefit of painters who make their living by their art, and to give occasional exhibitions in Brooklyn and possibly on Long Island. Certainly its object is not to antagonize the Brooklyn Society of Artists.

Trusting you will print this in justice to both organizations, I am,

Yours truly,

Benjamin Eggleston, Pres't B. S. A.
Brooklyn, March 24, 1920.

Three series of recent pictures by Leon Bakst were shown at the home of Mrs. John W. Garrett, 22 W. 57 St., last week. The stage settings for the Boutique Fantastique are of especial interest and will be displayed in April at 556 Fifth Ave.

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THE SPUR OF SPRING

With the belated coming this week of Spring, the art season, which has dragged somewhat of late shows unmistakable signs of revival. The depression has been largely due to the March payment of the heavy income taxes, the long lingering of an unusually severe winter, with its concomitants of nearly impassable city streets and the forced departure of all those who could possibly flee to where "Summer suns more warmly shone," and, most of all, to the business uncertainty, due in its turn, largely to labor conditions, the high cost of living and unprecedented rent raising by profiteering landlords.

With improved weather and hoped for bettered business conditions—the taxes on the first instalment of the same, paid—and the return to town for the Spring season of people of taste and wealth—there is every prospect that the two good months (for of late years May has been a good month in the art trade) will be prosperous and active, and that they may atone for the dullness of January, February, and the now dying March.

There are still three important exhibitions to come, those of the National Academy in its new temporary home in the Brooklyn Museum, the International Salon at the Carnegie Institute of Pittsburgh, and the fiftieth anniversary loan display at the Metropolitan Museum in May, while several important picture sales will fill April's last days. The time is one, if not of fulfillment—still of hope and promise. Sursum corda!

NOTABLE BOOK SALE

Part I of the library of the late Buxton Forman, the English author and editor, was sold at the Anderson Galleries, March 15, 17, last, the 1,000 items bringing \$150,685. "The death of George D. Smith," says the N. Y. Eve. Post, and the removal of his support, which has been such an important factor in large sales in recent years, led many to expect that there would be a sharp break in rare book prices. It appears, however, to have had just the opposite effect. The attendance of collectors and rare book dealers was not only unusually large but they came prepared for business. It is difficult to recall an important sale in twenty years when bidding was so spirited and buying so general.

If prices had broken and the sale had proved a failure it would have been easy to have accounted for it. The extraordinary success of the sale, under the circumstances, will surprise many who do not understand the rare book market. In the first place the library had so many extreme rarities and superb association items that it was bound to have been fairly successful under any circumstances. The death of Mr. Smith focussed attention on the sale and collectors and dealers prepared to make the most of the opportunity. There was a general surprise from the start at the large attendance and general buying spirit. It was soon apparent that not only was a break in prices out of the question but that many new high records were sure to be made. There soon developed an atmosphere in which optimism seemed to thrive. Both collectors and dealers doubtless paid more than they had expected to, feeling that conditions warranted it. They not only paid high prices but did it with a willingness and good nature due largely to the example of general and spontaneous buying. There could not have been a more effective demonstration of the stability of the rare book market.

"Interest centred, as expected, in the Keats and Shelley collections. The star item of the sale was the manuscript of Shelley's poem 'Julian and Maddalo,' written on 27 pages of folded hand-made note paper, 2½x4 inches, enclosed in ivory book covers. Ernest Dressel North bought it, paying \$16,250, and he not only secured this gem but many other fine letters Mss. and costly books. Other large buyers were James F. Drake and E. P. Dutton & Co., of New York; Dr. A. S. W. Rosenbach and G. I. C. Grassberger of Phila.; Walter M. Hilt of Chicago and Byrne Hackett of the Brick Row Book Shop of New Haven, Conn.

Although Dr. Rosenbach bought fewer items than many of the other dealers, his purchases probably represented the largest amount of money of any buyer. He bought many of the finest items and was obliged to pay well for them.

"The session of Mar. 16 will be long remembered by those who attended it. In a few minutes more than \$50,000 was paid for the Shelley collection. All were surprised at the quickness and ease with which it was done and it will doubtless long hold the record in Shelley sales.

OBITUARY

William Loring Andrews

William Loring Andrews, merchant, book collector and author, died Mar. 19 last in his home in this city, aged 83. He was born in this city, the son of Loring and Caroline Catherine Delemater Andrews and a descendant of William Andrews, one of John Davenport's company of colonists who founded New Haven in 1638. After completing his education in private schools he entered the hide and leather business of his father in 1855, afterwards spending a year in South America learning the business of hide buying. In 1857 he returned to this country and entered his father's firm, retiring in 1878, the firm then being known as Loring Andrews' Sons, a prominent house in the "swamp."

Mr. Andrews devoted the rest of his life to collecting rare books, fine porcelains and prints and paintings and to literary work, and his collection, particularly of Americana, is extensive and well known among collectors. He was the author of over a dozen books upon the subjects in which he was interested, his latest being "The Heavenly Jerusalem," in 1912. These books were privately printed and illustrated with unusual care and as examples of fine book making have been highly prized by art collectors.

Albert Edward Roullier

Albert Edward Roullier, the well known Chicago print dealer, died in St. Luke's Hospital, that city, March 19 last of heart disease, aged 62. Mr. Roullier, who began his business life with Frederick Keppel & Co. of this city and was with that firm for many years, established himself in Chicago some twenty years ago, and built up a large and prosperous business in the Middle West. He was born in France and was educated at the Paris Lycee. His knowledge of prints was remarkable and he was a collector of rare prints as well as a dealer in them. The French Government recently made him an Officer of Public Instruction, in recognition of his efforts to promote friendship between the U. S. and France.

TORONTO

An interesting exhibition of Decorative Camera Prints, under the auspices of the Decorative Art Society, is on in the Clemens and Lane Galleries. Sidney Carter, formerly of Toronto, now of Montreal, shows three charming figure studies. A keen observer, he accentuates the slightest grace of his sitter and is particularly successful in posing hands. "The Crystal Bowl" is a wonderful study of a nude looking into a crystal bowl on a pedestal through effective lighting from the background, broken by branches of apple blossoms. The figure is artistically silhouetted. A "Child" is in Peter Pan costume, with garlands of flowers, and a "Girl," of Burne Jones' type, has the light accentuating the chin, with hands strikingly beautiful. Charles G. Ashley shows an excellent Coroteseque composition of trees and pathway, but without the figures, Ashley and Crippen, an exquisite landscape: a cottage far away on top of hill, meadow and flowers in foreground with clouds casting a shadow, cleverly treated, M. O. Hammond, an interesting "Egyptian Frieze." The members of the Arts and Letters Club posed for the three groups, symbolical of Music, Art and Literature, wearing the ancient Egyptian head-dress and loin-cloth. Dorothy Jarvis, nee Bunstead, of Boston, has "End of the Day," a figure of a girl lighting a candle, fine in composition; "Day Dreams," the same model, book in hand with eyes lifted, and "The Connoisseur," a girl examining a piece of Cloissonne, graceful in pose.

Among contributions from a distance are noticeable: "Beyond," two pine trees against a dark cloudy sky, dramatic and forceful—a gold medal piece from the Boston Salon—by Francis Orville Libby; "Miss St. P.," figure of up-to-date girl, in summer costume, lighting very effective, by J. Doolittle, Los Angeles; "In the Wabash Mountains," by William Gordon Shields, N. Y., and "Mary at the Feet of Christ," a beautiful panel with wonderful light effects, by Dumont, Rochester.

Alfred E. Mickle has been showing some clever oils and little sketches in pastel of rural Quebec, at the Clemens and Lane Galleries. The finest of the oils was "Harvesting."

H. Ivan Neilson has on view at his studio a collection of watercolors, oils and etchings, among the watercolors a most artistic one showing the Basilica, at Quebec.



MODEL DUTCH ADMIRAL'S YACHT
(1670)

Built by Anton Rudert
Burned in Fine Arts Bldg.

MONTREAL

A selection of lithographs and color prints from the National Gallery are at present on view at the Montreal Art Association, filling the walls of the lecture and print rooms. Up to the present in Canada there has been little or no interest taken in lithography, other than for commercial purposes, and it is to be hoped therefore that the present exhibition will have the effect of making the public—and the artists—more familiar with the artistic possibilities that pertain to this mode of original expression. It is true that some Canadian artists have assayed lithography, but it has not generally been done under home auspices. J. Kerr Lawson, for instance, has made his name in London where he has been resident for many years.

In the National Gallery collection one looks principally to the British and American sections for the most outstanding work and the visitor is attracted on entry by the large lithographs in two color printing by F. E. Spencer-Pryse of England whose work has the carrying quality and is effective at the length of the room. They are in the nature of cartoons of figure subjects incident to the late war. Ethel Gabain, also of England, has been long recognized as one of the most accomplished workers in this art, and there are examples by her which show her fertility of invention, and originality of treatment, one print in particular, of a young woman seated by a window, displaying a clever rendering of textures by an effect of wash in the curtains, and line drawing for the figures. A slight drawing, after the manner of pencil, by Whistler, "The Winged Hat," is charmingly sensitive, as might be expected by this master of the more heroic order. There is a Frank Brangwyn "Unloading Barges," and Charles Shannon is seen in a series of vigorously drawn seashore childhood subjects. A strong lithograph, "The Port of Hamburg" by Gravesande, is remarkable for its easy flow of line and emphatic statement.

Will Rothenstein has convincing portraits of C. H. Shannon, and Max Beerbohm rendered in open line. "The Obelisk" and other examples of J. Kerr Lawson differ from anything else seen in the exhibition, and would appear to be in a form of aquatint on stone.

Other lithographs are by John Copley, Charles W. Bartlett, Anthony Barker and Daniel Veresmith. The color prints in the British section are by W. Lee Hankey, and W. Giles, both names of established reputation.

In the American section the exhibition is fortunate in having several prints by Joseph Pennell of the Panama Canal series; some color prints, Japanese in style, by Mary Cassatt; and two of the thoroughly artistic and well drawn lithographs, printed in red, by Albert Sterner—"The Sealed Dancer" and "L'Amour Mort." Others of the American section are by Harry Becker, Gustave Bauman and Ethel Mars.

The Canadian exhibit includes the names of Edith Hope, John W. Cotton and W. J. Phillips.

Illustrators' Annual Display

The annual exhibition of the Society of Illustrators is to be held from April 1 to 17 in the galleries of the National Arts Club. In addition to book and periodical illustration there are to be original war canvases, painted by members of the society who were commissioned officers in the U. S. Army Engineers, and great spaces devoted to an exhibition of posters, commercial art and cartoons. To insure the success of the display, the several groups have been assigned to artists specializing in each branch. Thus the Society's art committee, Harvey Dunn, Arthur I. Keller, John Alonzo Williams, and Arthur Little has been augmented by Charles B. Falls and Edward Penfield, specialists in poster designing and W. A. Rogers, dean of American cartoonists.

The poster exhibition is to be managed by Edward Penfield and Charles B. Falls. The cartoon section will show the finest examples of editorial opinion expressed in picture from the master cartoonists of the country, members of the Society, with W. A. Roberts in charge, and commercial art will be shown in a separate division.

THE MARCH BURLINGTON

The issue of the Burlington Magazine for March—delayed in transit—arrived this week. It is an unusually interesting number as among its contents are articles by such well known authorities as Tancred Borenius, who writes on "Two Tondos in Sweden by Piero di Cosimo," Bernard Rackham, who discusses a "Stained Glass Panel from Landshut in the Victoria and Albert Museum," R. L. Hobson, who, in a second paper, treats of "Chinese Porcelains in Mr. Leonard Gow's collection," Martin S. Briggs, whose subject is the "Roman Tradition in Moslem Architecture," Cyril G. E. Bunt, who describes some Peruvian Textiles in a second paper on Brocades and Embroideries and H. P. Mitchell who devotes a seventh paper to "Enamels of the School of Godefroid de Claire."

There are also articles on "The Influence of the Architect on English Furniture," "Recent Acquisitions of the National Gallery" and the "New El Greco at the National Gallery," the last by W. G. Constable.

The Burlington can be had from its American agent, James B. Townsend, at 15 East 40 St.

Miss Jane Peterson, who has been at Palm Beach, found time while there to do considerable painting. She was represented at a recent exhibition held at the Woman's Club at Palm Beach, made possible by the co-operation of the National Society of Woman Painters and Sculptors of N. Y., and showed there her "Pier," and "Cocoanut Grove," both familiar to N. Y. art lovers. Miss Peterson has now returned to N. Y.

LONDON LETTER

London, Mar. 14, 1920.

There was little opportunity for the amateur to acquire any treasures from the Fairfax Murray collection of autograph letters and historical documents, for when these recently came up for sale at Sotheby's, they were sold in a single lot to Mr. Morton for £2,000. Although disappointing for the dilettanti, yet it is pleasing to think that unlike so many other collections which have been brought together with love and care, only to be dispersed later, this is to remain intact.

In connection with salesroom happenings, it may be noted that the present day fashion in regard to sporting pictures, shows no signs of declining. At a recent sale of such works at Christie's 1,100 gns. were given by Mr. Dighton for a set of six fox hunting scenes by Wolstenholme, a portrait of J. G. S. Haddick with his horse and dogs going to the same buyer for 500 gns. Four coaching pictures by Pollard brought 1,000 gns. from Messrs. Ackermann and many works which a few years ago were worth no more than a ten-pound note, soared to 300 and 400 pounds apiece. Snuff-boxes also fetched good prices recently at Christie's, and £357 was the price paid by Messrs. Philipps for a tortoise-shell box with a Cosway miniature on the lid, while Messrs. Mallett secured another in the shuttle-shape with an Engleheart miniature for £199. A gold snuff-box with a diamond "F" surmounted by a crown, the gift of Prince Ferdinand to King George V, fetched £236.

Duncan Grant Exhibition

One of the most interesting of the exhibitions now on is that of the work of Duncan Grant at the Paterson and Carfax Gallery, 5 Old Bond Street. The influence of the modern French School is clearly discernible in the paintings, although, curiously enough, there is much in them distinctly suggestive of classic art, modified to suit the artist's particular needs. What the painter intends exactly to convey by his particular conventions in regard to the treatment of the human form is not invariably clear, yet he manages to invest all that he does with a curiously poetic imaginativeness which makes even what the man-in-the-street may term his distortions, more significant than the creations of lesser men. Few of our modern artists have a greater sense of pure beauty than Grant, and even when he wilfully distorts his delineation of the body he cannot wholly get away from his sensibility to loveliness. One feels that much of his work must be in the nature of "stepping stones to higher things" and what these higher things are likely to be, we await with some impatience.

A Humorous "Stunt"

Rumor has it that some of the excessively "modern" pictures recently exhibited by the "Modern Society of Portrait Painters" at the Royal Institute Galleries were painted as a practical joke upon the critics, with the idea of discovering what they would have to say about purely "spoof" work! Among these was a group consisting of the French Bluebeard, M. Landru, and two of his unfortunate wives, a composition carried out somewhat in the style of Matisse—only more so. There were various other portraits depicting personages more or less in the public eye, painted as if suffering from a severe illness or just on the point of recovering from one. It is alleged that these were exhibited merely to draw the "experts," but so far no one seems to have arrived at the bottom of the story. It puts one in mind of a joke worked out down Chelsea way some years ago when an art critic, who was wobbling between his desire to be honest and his anxiety to be up-to-date, was invited to dinner by a coterie of artists and afterwards asked to give his opinion of a similar collection of "spoof" works. A little rough on the amiable critic, was it not?

A New Color Compound

Specimens of some curiously vivid colors achieved by a Japanese artist, now exhibiting in town, are said to have been accomplished by a new method of color-preparation, invented by this Oriental craftsman. Minerals and precious stones obtained from the East, are pounded finely with a pestle and mortar and mixed with a gelatinous compound to produce tones of extreme brilliancy. An exquisite pink is derived from crushed coral, while blues and deep greens come from stones peculiar to Japan. If these tints prove lasting, and capable of withstanding the effects of climate, a question of very vital consequence in connection with art will have been solved.

Epstein's "The Christ"

Another art work that is to be allowed to remain in this country is the Epstein Christ, of which there has been so much talk of late in artistic circles. Here again the name of the buyer has not been publicly stated, but it is understood that he is an English collector and that he paid £2,000 for the work. St. Paul has been suggested as the subject for Epstein's next statue, an idea which has especial significance in view of the fact that in spite of the fact of the great Cathedral in the city having been dedicated to that apostle, the metropolis possesses no really fine figure of the Savior.

Death of Mr. Louis Duveen

The sudden death of Mr. Louis Duveen, fourth son of Sir Joseph Duveen, after an operation, came as a shock to those who had for so many years known him as a prominent figure in the London art world. A partner with his brother, he superintended the firm's activities in London and was as well-known for his charitable enterprises as for his art interests, especially worthy of record were his generous donation to, and his equally generous purchases, at the various Red Cross Sales held at Christie's during the war. Among his many gifts to public institutions was that of a fourth folio of Shakespeare to the Bodleian Library, Oxford.

An Old Landmark

Messrs. Graves' Galleries in Pall Mall have long been a landmark to Londoners, but since the law of change operates in this neighborhood as elsewhere, I learn that the premises so long devoted to pictures, are now to be given over to banking and that the firm will in consequence remove to Bond St. The change of address synchronises with a change in directorship, for the business has recently changed hands, the greater number of shares passing into the hands of a Leeds purchaser. Mr. Algernon Graves, son of Henry Graves and a notable contributor to the English library on subjects of art interest, has come into touch during his long career with most of the notabilities of his time in regard to art, and has many an amusing anecdote to tell in connection with the business capabilities of the Victorian artist. He has been connected with more than one sensational "find," having on one occasion detected a portrait, sent to him for engraving to be a genuine Gainsborough. It was ultimately sold to the late Pierpont Morgan for £10,000 although its value was not originally estimated by its owner as more than a mere £50. Several famous Whistlers, including the Portrait of his Mother, and the Carlyle, passed a considerable time under Mr. Graves' roof as security for loans. But so eccentric was the artist in regard to money matters that it was difficult to convince him that repayment was necessary before the pictures could be recovered!

Women Academicians

There is a movement on foot, I am told, to introduce women to the ranks of the Academicians, and in view of the acknowledgement accorded to women artists by the State in connection with official war pictures, it will not be surprising if this innovation actually comes to pass. It only needs a few energetic women painters to agitate and voice the question in the press and the jealously guarded gates of Burlington House will, I have no doubt, be opened to them in spite of the prejudices of the older members. Anna Airy and Laura Knight are among the names suggested as those of the first women to boast the privilege of admission to the academic ranks.

"The Black Country"

Whether one is an advocate of the "Vorticist" school of art or not, one cannot but admit that, as expressed through the medium of Edward Wadsworth's art, it forms a most admirable method for suggesting the angular hideousness of that portion of England known as "The Black Country," a tract given over body and soul to commercialism. In these drawings with their jagged outlines, their suggestion of a pervading blackness, and their absence of any graceful curve or pleasing harmony, the artist has succeeded in seizing the essential materialism that dominates existence in this realm of factory chimneys, pitheads and slag-heaps. The medium seems in perfect unison with the subject and give the author complete opportunity for the expression of the emotion which his theme has aroused in him. The exhibition occupies the first room at the Leicester Galleries, the second forms a complete contrast, for it is occupied by a collection of watercolors by William T. Wood, delicate, poetic transcripts from Nature, breathing an idealism in sharp contrast with the severe actuality of Mr. Wadsworth.

Exhibition

of

Paintings of the Barbizon School

and an Extraordinary Collection of

Rare Books, Prints and Manuscripts

THE ROSENBACH COMPANY

273 MADISON AVENUE

NEW YORK

PARIS LETTER

Paris, Mar. 15, 1920.

There is now, at the Musée Rodin, forming part of the great sculptor's own collection, a portrait by Van Gogh of a picture dealer, known to former generations of painters as "le pere Tanguy." This man, who was a character, and whom Van Gogh has represented in his usual costume, that of the Paris Auvergnat chestnut-roaster, is an important figure in the annals of modern art. He had a little shop at the corner of the Rue Rochechouart, where he sold their materials to artists and bought pictures from them. There it was easy to purchase, at 30, 40 or 50 francs according to dimensions, Van Goghs and Cezannes, now fetching a thousand times more and over at auction sales; the "golden age" or, perhaps, the "age of innocence" for those who bought those "daubs" and "horrors" before which wise people shrugged their shoulders but not from motives of speculation as one buys stocks and shares, but because they liked them. As it happened "Father Tanguy" proved more sagacious than the official "experts" who, while filling the Luxembourg with expensive pictures by Carolus-Duran and others, whose value has been steadily on the decline, could only afford one Monet worth, today, tens of thousands of francs, but which, at that period, could be secured for a few hundreds. But times have changed since then. "Pere Tanguy" is no more, and picture dealers do not look like the Auvergnats who roast chestnuts at street corners. Far from it. And they sell wares in beautiful shops, luxuriously carpeted and scientifically lighted, and their high rents are discouraging to the more humble purchaser.

Salon des Independents

"Pere Tanguy" is no more, but there are other preserves where collectors may hunt, and first in the "Salon des Independents," which provides the excitement afforded by hunting without beaters. No jury may restrict admissions to the Salon and this rule has been applied for thirty-one years. Among the 6,000 pictures exhibited this year I have seen many good ones, both by "young" men and women who are recognized celebrities and by beginners. The former secure sound prices, while of the latter, some with good prospects, may secure these in time. The first group comprises Signac, Luce, Van Dongen, Marchand, Marie Couturier, Mme. Lewitzka, Valtat, Mme. Marval, Mme. Agutte, Bonnard, Guerin, Urbain, Charlot, Waroquier, Camoin, Fornerod, Segonzac, Boreau, Lhote, Valminck, Gleizes, Laboreur, etc., whose contributions are always interesting. But I have "discovered" work by the landscape painters: Leveille, Trochain, Henriette Tirman, Laforet, Ewald, Ponton, Trochain-Menard, Le Petit, Rubszac, Fiebig, Cariot, which have more than promise and which must be noticed another time. The work of Andre Jolly, who, on previous occasions, at the Salon d'Automne, the Pavillon de Marsan and Bernheim's, has proved himself a master is noteworthy and a delight for the eyes are his views in Corsica, reminiscent of Puvion de Chavannes, Gauguin, and a union of the three greatest masters in painting of the nineteenth century. Still lifes too are at a high level. I should mention those signed Peguin, Juliette Cambrier, Fontaines, Marguerite Barthelemy, Marceau, M. Harrison, etc. Zing, Coubine, Dulac, Bischoff, Verdihan, J. J. Roche, Bompard, Marsa, Deshayes, Zinet, M. Nutting, Lassudrie, Sabbagh, Togoresslach, and, for their engravings, Paul-Emile Collin, E. Nutting and Morin-Jean. When I say that the Independents must be "followed up" and that many celebrities have emerged from its cocoon, I am making no over-statement. The Galerie Druet in the rue Royale is showing a collection entitled "Le Premier Groupe" comprising only works by Maurice Denis, d'Espagnat, Laprade, Maillol, Van Rysselberghe, Serusier, Vallotton and Valtate, which command high, sometimes very high, prices, all of whom were ten years ago simply "Independents."

Art at Chateau Maisons Laiffite

There are some interesting examples of 16th Century French and Italian School painting at Maisons-Laffite. This chateau, bought by the State in 1904, and made a National museum by official decree in 1911, is considered the best work of the great XVII Century architect, Mansart. The Curator, M. Paul Vitry, has decorated the building with furniture borrowed from the Louvre, where he is also one of the chief Curators, and pictures by Philippe de Champaigne, Sebastien Bourdon and different Italian artists of the same period.

Exhibitions are as numerous as sales. At the Galerie Petit are those of the Societe des Aquarellistes, with all the "stars" the public is glad to find there: G. Scott, Henry Tenre, Calbet, etc. The landscape painter, Paul Mathieu evidences a delicate, if rather opaque vision, while M. H. Labrousse has etched Venice intelligently. The Societe Moderne has chosen Durand-Ruel's for its display. Here one finds Albert Andre, who has a "sense" of atmosphere and water; Charlot, vigorous and concise; Balaude, from whom the State has bought his best picture, an old seaport; Wm. Horton, who brings his accustomed feeling to bear on the "Home of Degas," as also on some charming atmospheric effects; and Alfred Smith, whose palette abounds in tones and semi-tones.

Paintings of Modern Paris and Brittany.

The stones of Paris have frequently inspired artists of Anglo-Saxon extraction. Possibly the delicate atmospheric effects of the Seine valley is in particular affinity with their vision. True it is that no painter has been more pictorially in tune with the French capital than the Canadian artist, James Wilson Morrice. Before him Whistler testified to a similar comprehension and several American artists have since then followed in his footsteps. Edwin Scott, for instance, Horton and C. M. Gihon, the latter having recently had an important display of Parisian views at the "Paris Modern" exhibition in the Galerie La Boetie whose somewhat awkwardly-chosen title alludes to the modern character of the exhibitors rather than to the subjects exhibited as modern Paris affords few prospects attractive to painters, compared with the older quarters.

Gihon has, like the majority of his fellow-artists, painted modern Paris under that brighter aspect favored by Lebourg. He takes the same view of Brittany as a recent visit to his beautiful studio in the Boulevard St. Jacques divulged. These show that country's variegated, almost Oriental diversity of coloring as opposed to the more usual sombre and melancholy interpretations of other artists. The light color of sky and sea, the vegetation, sometimes even the architectural featuring parts of Brittany resemble those of the Eastern Mediterranean coast of France. This characteristic has been caught by Mr. Gihon in his fine, strong oil paintings in his new almost "divisionist" manner on absorbent canvases, and in his exquisite little thumb-nail watercolors of Le Croisic, Quiberon and Concarneau.

Recent Paris Sales

The recent sale of the effects of M. Antoine Brimo, an Armenian merchant well known to habitués of the Hôtel Drouet, brought the following result, among others: A collection of antique and Eastern intaglios, 1,935 fr.; vase in old Persian, 1,300; small mosque lamp in old Eastern turquoise blue pottery, 2,550 fr.

Furniture has been securing fine prices, also tapestries. An XVIII century Aubusson brought 15,500 fr.; a Louis XV tapestry-upholstered fauteuil 9,000 fr., and a large bed, Louis XVI, in carved and gilt wood 19,000 fr.

Two polychrome Delfts brought 9,500 fr. at a recent sale and a terra-cotta bust, presumably the work of Rolland, rose from 200 fr. to 16,100 fr., while a pastel attributed to Rosalba Cattirra obtained 2,700 fr.

The sale of drawings and etchings by Rops did well, 5,000 fr. 4,050 fr., 1,400 fr. and 2,320 fr. were the average prices.

M. C.

WASHINGTON (D. C.)

The Corcoran Gallery is showing until April 1, 62 paintings from the private collection of Mrs. D. C. Phillips and Mr. Duncan Phillips, extremely well selected works, mostly by American painters, among them six each by J. Alden Weir and Ernest Lawson, two by Twachtman, one called "Winter," the delight of all painters. Among the foreign pictures are "A Bowl of Plums" by Chardin and "Manet in his Studio," by Fantin Latour.

The Corcoran is also showing interesting sketches by Milton Bancroft, the mural and portrait painter, of war zone conditions of the American forces after the armistice. The artist was Chief of Department of Hut Decoration of the Y. M. C. A.

The Society of Washington Artists is holding its 28th annual exhibition at the Arts Club. Owing to limited wall space no out-of-town artists were invited to contribute as heretofore.

M. M. L.

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DIETRICH PAINTINGS SALE

Some 144 paintings, many of them examples of noted early and modern foreign and American artists, together with two important early XVII century Brussels tapestries woven by Jan Raes, forming the collection of Mr. C. F. Dietrich of 963 Fifth Ave., will be sold at auction at the Anderson Galleries, Park Ave. and 59 St., on Thursday and Friday eves., April 8-9 next.

That Mr. Dietrich has been a discriminating collector is proven by the variety of subject and the different artists they represent, which he has chosen. In his letter to Mr. Mitchell Kennerley, President of the Anderson Co., regarding the coming sale of his art properties, Mr. Dietrich says in part: "In consequence of death in my family I have decided to give up my city residence. I have been buying pictures for nearly 40 years and only stopped when every inch of wall space in the rooms, halls and stairways of my city residence were covered about 15 years ago. Many of the paintings were bought at well-known public sales in N. Y.; others at private sale and in Europe. I was guided by a desire to obtain what is beautiful in art—not merely works by well-known painters. These pictures have been my joy and pride and are sent you knowing they will find other owners who will obtain as much pleasure from them as I have."

Among the foreign canvases in the collection are examples of Alvarez, Rosa Bonheur, Charlet, Corot, Couture, De Kock, Isabey, Mathieu, Landseer, Netscher, Schreyer, Tiepolo, Coninck, Vely, Frederick Watts and Richard Wilson, and others attributed to J. Breughel, Canaletto, F. Clouet, Corot, David Diaz, Watteau, Franz Hals, Isabey, Holbein (2), Murillo, Rembrandt, Reynolds, Rigaud, Salvator Rosa, Rousseau, Rubens, J. Ruysdael, Teniers, Troyon, Roger Van der Weyden, Da Vinci, Van der Velde and Van Dyck. The American pictures include examples of James and William Hart, Daniel Huntington and P. Rothermiel.

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WALLACE LIBRARY SALE

The first two sessions of the sale of the Library of Mr. Walter T. Wallace of Orange, N. J., at the American Art Galleries Monday afternoon and evening last brought a total of \$42,673.50 of which \$20,873.50 was obtained at the morning and the remaining \$21,800 at the afternoon session.

A Bible printed in English, representing the first appearance of the Holy Scriptures in a collected form in that language, was sold for \$3,700 at the first session to the Rosenbach Co., the highest price paid during the day for a single book. The Bible was translated from German and Latin into English and printed October 4, 1535. The translation was made from the Vulgate and other versions by Miles Coverdale, afterward Bishop of Exeter. Nothing definite is known as to the place of printing or the name of the printer, but it is said certain features point to Zurich and to Froshover. The woodcuts are by Hans Sebald Beham. It was said that so good a copy had not been sold at auction since the Ashburnham sale of 1896.

According to the title page it was "faithfully and truly translated out of Douche and Latyn into Englishe," and it is in this edition that the curious spellings are first found that lent popular names to later editions—viz., the "Bug" and "Treacle" Bibles. In the Psalms there occurs this rendering: "So yt thou shalt not neede to be afrayed for any bugges by night," and in Jeremiah this: "There is no more Treacle at Galaad."

The Rosenbach Co. also bought a rare Caxton printing, a standard work on general history, for \$2,700. Walter M. Hill purchased a first addition of the Posthumous Papers of the Pickwick Club, by Charles Dickens, for \$3,500.

At the afternoon session, among the high-priced books was a first Boccaccio (Giovanni) bought by the Rosenbach Co. for \$2,200, said to be the only perfect copy in America. It contains curious wood cuts and was one of the earliest books published at Ulm. A folio of 234 unnumbered leaves, said to be of the Venetian school of wood engraving, was sold to the Brickrow Book Shop for \$890. J. F. Drake purchased a first edition of Elizabeth B. Browning for \$740. This was published privately at the suggestion of Mary Russell Mitford. Charles Sessler bought a first edition of Robert Browning's "Pauline" for \$1,400. A William Cullen Bryant first edition called "The Embargo," or "Sketches of the Times," sold for \$1,520 to Mr. Drake. A Bidpai first edition bought by the Rosenbach Co., brought \$510.

A Latin Mss. breviary of the XV century was sold for \$435 to A. Swann. A Robert Burton "The Anatomy of Melancholy, What It Is, With All the Kinds, Causes Symptom, Prognostickes and Several Courses of It," a first edition, from the W. W. Allis collection, was bought by Gabriel Wells for \$360.

The totals realized at the two sessions Tuesday aft. and eve. were respectively \$18,270 and \$10,850. The top price or \$2,000 was given by the Rosenbach Co. for No. 517, "Threnodia," a poem in memory of the Princess Dowager of Wales, by Oliver Goldsmith, first edition, London, 1772; one of two copies known, in binding by Riviere, the other copy, sold in the Henry Huth library, is now in the Harry Elkins Widener collection at Harvard University, the present copy is from the library of Horace Walpole.

When the Princess Dowager of Wales died in February, 1772, a poem of lamentation in the August style, "a gentleman of acknowledged literary merit," was recited and sung with appropriate music in the fashionable rooms of Mrs. Cornely, in Soho Square. The poem was printed, but has become very rare.

"Possibly," says the N. Y. Tribune, "this respectable sum was paid not so much for the uplifting quality of the lamentation as for the now uplifting power of the fame of the composer, who was none other than Dr. Samuel Johnson's friend, Oliver Goldsmith. Oliver, it seems, was uneasy over the presentation of this lament and engaged Craddock to assist him with it, and there is a note extant in which he begs the latter to aid him at the rehearsal on Monday, when, if Mr. Craddock would come and afterward take a bit of mutton chop, it would add to his other obligations."

Among other prices were the following:

No. 408—"The XIII. Bukes of Eneados of Virgill," translated from Latin into English by Gawin Douglas, Bishop of Dunkeld, London, 1553; E. P. Dutton & Co. \$550
No. 464—"Rubaiyat of Omar Khayyam," translated by Edward Fitzgerald, London, 1859, Henry W. Poor copy; Walter M. Hill. 730
No. 508—"The Vicar of Wakefield," by Oliver Goldsmith, first edition, earliest issue, Salisbury, 1766; Gabriel Wells. 830
No. 539—"Acta Scitu," Mediolani, 1511, &c., a fine specimen of binding, executed for John Grolier and has his name and motto, Robert Hoe and Brayton Ives copy; Gabriel Wells. 1,900
No. 555—"Fanshawe," by Nathaniel Hawthorne, first edition of his first book, written while a student at Bowdoin College and published anonymously in Boston in 1828; Walter M. Hill. 825
No. 605—"Hesperides," by Robert Herrick, first edition; Rosenbach Co. 510
No. 609—"The Golden Age" by Thomas Heywood, first edition; Rosenbach Co. 310
No. 614—"Polyveron," by Ranulph Higden, Southwerke, 1527; Walter M. Hill. 1,050
No. 616—"Scala Perfectionis," by Walter Hilton, London, Wynkyn de Worde, 1533, James F. Drake. 410
No. 659—"Manuscript, 'Hours of the Virgin Mary,' XV Century; A. Swann, agent. 435
No. 718—"Justin's 'History of Pompeii,' Milan, 1474; Rosenbach Co. 320
No. 731—"The Works of Benjamin Johnson," London, 1616-40; A. Swann, agent. 460
No. 734—"Poems," by John Keats, London, 1917; Charles Scribner's Sons. 410
No. 741—"Imitatio Christi," by Thomas A. Kempis, Augsburg, circa 1471; editio princeps; Gabriel Wells. 1,800

At the two sessions Wed. aft. and eve. respective totals of \$17,339 and \$12,646 were obtained making the total to Thursday \$101,729 with those of Thursday and Friday to be recorded next week. The highest price of Wednesday's session was \$3,300, paid by James F. Drake for Charles Lamb's "Poetry for Children," two volumes, original paper-covered boards, London, 1809, the Locker-Lampson copy, with not more than three or four copies known, from the Augustin Daly collection.

Other prices were as follows:

No. 755—"Poems on the Death of Priscilla Farmer," by her grandson, Charles Lloyd, and Charles Lamb, first edition, in the original marbled wrappers, uncut, Bristol, 1796; James F. Drake. \$530
No. 759—"Two volumes by Charles Lamb presented by him to his associate clerk in the East India House, Henry Hedges, containing the Birmingham, 1798, edition of 'A Tale of Rosamund Gray and Old Blind Margaret,' one of the rarest of Lamb's works; James F. Drake. 900
No. 762—"The King and Queen of Hearts," Charles Lamb, original issue of first edition in printed wrappers, London, 1805; Rosenbach Co. 600
No. 764—"Othello," Charles Lamb, London, 1807, one of three known copies of this printed chap book; M. Wolf. 450
No. 765—"Tales from Shakespeare," Charles and Mary Lamb, original brown boards, blue paper backs and labels, London, 1807; Gabriel Wells. 510
No. 776—"Beauty and the Beast; or, A Rough Outside with a Gentle Heart," by Lamb, first edition; James F. Drake. 450
No. 781—"Mr. H; or, Beware a Bad Name," by Lamb; first edition, only a few copies known; Gabriel Wells. 460
No. 861—"Noel," by Henry Wadsworth Longfellow, first edition, privately printed, Cambridge, 1864, presentation copy, only five copies known; M. Wolf. 400
No. 862—"The Divine Comedy of Dante Alighieri," translated by Longfellow, Boston, 1865-67; F. Coar, agent. 450
No. 944—"Poems," by John Milton, first edition his collected poems and first book to bear his name; Brick Row Book Shop. 630
No. 947—"Paradise Lost," first edition, with generally accepted second title page; James F. Drake. 620
No. 965—"Essays," Michel de Montaigne, translated by John Florio, London, 1603; E. P. Dutton & Co. 725
No. 993—"The Nuremberg Chronicle," H. Schedel, printed by A. Koberger in 1493; Gabriel Wells. 330
No. 1000—"The Palace of Pleasure," William Painter, London, 1566-67; James F. Drake. 1,375
No. 1004—"Paradise in Sole Paradisus," John Parkinson, London, 1629; Walter M. Hill. 340
No. 1,026—"Al Aaraaf, Tamorlane and Minor Poems," Edgar Allan Poe, first edition, presentation copy from poet's sister, Rose, Baltimore, 1820; James F. Drake. 1,800
No. 1,033—"Tales of the Grotesque and Arabesque," by Poe, first edition, Phila., 1840; James F. Drake. 460
No. 1,108—"Hakluytus Posthumus," by Samuel Purchas, London, 1625; C. W. Gordon. 460

The Bonaventure Galleries, now at 601 Fifth Ave. will remove during the summer, as soon as alterations to the new quarters are completed, to No. 536 Madison Ave., near 54th St.

John Carlson, of N. Y., will probably take charge of the Broadmoor Art academy, Colorado Springs, Col., when it opens for its first class June 15.

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EXHIBITIONS—APRIL

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CALENDAR**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Carnegie Institute, Pittsburgh, Pa.—International Exhibition of Oils, Apr. 19 to June 30. Exhibits received up to April 2 at Institute.

Connecticut Academy of Fine Arts, Annex of the Wadsworth Atheneum, Hartford, Conn.—Tenth Annual Exhibition, Apr. 19 to May 2. Exhibits in oil and sculpture that have not been previously publicly shown in Hartford. Exhibits to L. A. Wiley & Sons, 732 Main St., Hartford, Conn., before Apr. 10.

National Academy of Design—Annual Exhibition, Brooklyn Museum, Eastern Parkway, Brooklyn, April 7-May 9.

New Haven Paint and Clay Club, Yale School of Fine Arts, New Haven, Conn.—Twentieth Annual Exhibition Apr. 11 to May 2. Exhibits received at exhibition, Apr. 3.

SPECIAL NEW YORK EXHIBITIONS

Anderson Gallery, 489 Park Ave.—Fourth Annual Exhibition of the Painter-Gravers of America, Apr. 2-17.

Arden Gallery, 599 Fifth Ave.—Spanish Curios, Brac-a-Brac, Tapestries, etc., to Apr. 14.

Arlington Gallery, 274 Madison Ave.—Paintings by Robert Spencer, extended to April 1.

Art Alliance of America, 10 E. 47 St.—Hand decorated fabrics, to Mar. 31.

Art Salon, Hotel Majestic, Central Park, W. at 72 St.—Selected Paintings by Henning Ryden, to Apr. 13.

Ainslie Gallery, 615 Fifth Ave.—Pastel Portrait Sketches of Children by Evelyn Enola Rockwell. Paintings by George Inness and Warren Davis.

Babcock Gallery, 19 E. 49 St.—Inaugural Exhibition of Painters and Sculptors of Animal Life, Mar. 29 to Apr. 15.

Bourgeois Gallery, 668 Fifth Ave.—Oils, Drawings and Pastels by Joseph Stella, to Apr. 24.

Brooklyn Museum, Eastern Parkway, Brooklyn—Prints of the XVII and XVIII Centuries, mostly Line and Stipple Engravings on Copper.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

Daniel Gallery, 2 W. 47 St.—Watercolors by John Marin, to Apr. 12.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Walt Kuhn, to Apr. 3.

Dudensing Gallery, 45 W. 44th St.—Paintings by Victor Charraton, during March.

Duveen Brothers, 720 Fifth Ave.—Portraits by Ambrose McEvoy, to April 9.

Ehrich Gallery, 707 Fifth Ave.—Architectural Landscapes, to Apr. 1.

Ferargil Gallery, 607 Fifth Ave.—American Paintings. Fine Arts Building, 215 W. 57 St.—29th Annual Exhibition of the National Association of Women Painters and Sculptors, Apr. 1 to May 1.

Folsom Gallery, 560 Fifth Ave.—American Paintings. E. Gimpel & Wildenstein, 647 Fifth Ave.—Premier Exhibition of the Work of the Spanish Painter, José Pinazo, Mar. 27-Apr. 12.

Gorham Galleries, Fifth Ave. and 36 St.—Spring Exhibition of the Society of Young Sculptors, Apr. 5 to Apr. 24.

Grolier Club, 47 E. 60th St.—English Literary Mss. and Books, to Apr. 3.

Howard Young Gallery, 620 5th Ave.—Oils by Edouard Cucuel, Mar. 29 to Apr. 15.

Kennedy & Co., 613 5th Ave.—Old English Colored Engravings, through April.

John Levy Gallery, 559 Fifth Ave.—Paintings by Carleton Wiggins, to Apr. 5.

Kleinberger Galleries, Inc., 725 Fifth Ave.—Seventh annual exhibition of The Allied Artists of America, to Apr. 3.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Hayley Lever, to Apr. 10.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Chinese and Japanese Brocades. Engravings by Albrecht Durer.

Milch Gallery, 108 W. 57 St.—Landscapes by Willard L. Metcalf, to April 5. Paintings by Ernest L. Blumenschein, Victor Higgins and Walter Ufer, Apr. 5 to Apr. 17.

Montross Gallery, 550 Fifth Ave.—Pictures by American Artists.

Musmann Gallery, 144 W. 57 St.—Paintings by Charles P. Gruppe, to Apr. 3.

National Arts Club, Gramercy Park—Annual Exhibition of the Society of Illustrators, Apr. 1-17.

N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Mielatz Memorial, consisting of etched plates, to April 15. American Etchings of today, Mar-Apr.

Persian Antique Galleries, Mad. Ave. and 61st St.—Exhibition of Persian Antiquities to Apr. 24.

Pennsylvania Hotel, Exhibit Room 3, Annual Exhibition of The Memorial Crafts Institute, 1-10 P. M. daily, to Apr. 13.

Plymouth Institute, Orange and Hicks Sts., Brooklyn—Group of Long Island Painters, to Mar. 29.

Ralston Galleries, 567 Fifth Ave.—Oils by Carlton Fowler, through March.

Rosenbach Galleries, 273 Madison Ave.—Paintings of the Barbizon School, etc., to Apr. 3.

Salmagundi Club, 47 Fifth Ave.—Group of Seven Artists, to Apr. 1.

Schwartz Gallery, 14 E. 46 St.—Paintings by Tom P. Barnett of St. Louis, to Apr. 3.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Sculptors Gallery, 152 E. 40 St.—Sculpture by Nanna Mathews Bryant, to Apr. 1.

Toni Landau Gallery, 1 E. 45 St.—Bouquets and Flower Pieces by Mrs. Lawrence Wright.

Touchstone Galleries, 11 W. 47th St.—Oils by Logasa, to Apr. 5.

556 Fifth Ave.—Etchings by A. Lepre, to Apr. 1. Miscellaneous Paintings of Various Schools through March. "Figures on the Sand," by Elizabeth Wentworth Roberts, Mar. 29 to Apr. 10.

Waldorf-Astoria, Roof Garden, 5th Ave. and 34th St.—Fourth Annual Exhibition Society of Independent Artists, to Apr. 1.

E. Weyhe, 710 Lexington Ave.—Memorial Exhibition of the Complete Etched Work of Charles Henry White, to Apr. 6.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—Mr. Charles Bellows' Collection of Anglo-American Pottery, Mar. 29 to Mar. 30, afts.

Anderson Galleries, 489 Park Ave.—Duplicates from the Thomas E. H. Curtis Collection of Antique Glass, Mar. 27, aft. Early American Poetry and Drama Works on Pirates and the Early West, Apr. 1, 2, 3, afts.

COLLECTION of the Late SIR GUY FRANCIS LAKING, Part.

The Celebrated Collection of Armour and Arms and other Works of Art of the late Sir Guy Francis Laking, Bart., C. B., M. V. O., E. S. A., etc., Keeper of the King's Armoury.

Messrs. Christie, Manson & Woods respectfully give notice that they will sell by Auction at their Great Rooms, King Street, St. James's Square, London, S. W. 1, on Monday, April 19, and Following Days, at One o'clock precisely (by order of the Executors).

The celebrated Collection of Armour and Arms and other Works of Art, formed by that well-known authority, Sir Guy Francis Laking, Bart., C. B., M. V. O., E. S. A., etc., Keeper of the King's Armoury, Keeper of the Armouries of the Wallace Collection and Keeper of the London Museum and author of the Standard Work "European Arms and Armour."

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May be viewed on Thursday and Friday, April 15th and 16th.

Illustrated Catalogues may be had on application to the Auctioneers or may be viewed at the offices of the American Art News, N. Y.

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ART AND BOOK SALES
(Continued from Page 6)

At the first of two sessions of a sale of pictures by American and foreign artists from the estates of William A. Sleicher, E. W. Paige, Edward H. Drew of Boston and other owners of estates, at the American Art Galleries Mar 18 eve., which totalled \$6,870, a painting by Leon F. Commere, "Seen Through a Window," No. 82, brought the highest price, going to Seaman, agent, for \$430. "The Old White Mare," a panel, by Verboeckhoven, No. 10, went to C. J. Welch for \$200; Lorenz, agent, paid \$190 for No. 32, "The Apothecary's Shop," by E. Casals; W. F. Stilman paid \$220 for No. 37, "The Music Lesson," by A. Cacchi; "The Five Senses," five companion canvases, Dutch School, No. 73, went to J. A. Wasserman for \$200; "Port of Vannes, Brittany," by H. Guinier, No. 86, went to T. Berg for \$220; for No. 90, "Shepherd and Flock," D. Mazzone, W. Crawford paid \$210.

At the second and concluding session Mar. 19 a total of \$17,867 was obtained, making a grand total of \$24,737 for the lot of 197 pictures. A sheep picture, No. 187, "Return of the Flock," by Ter Meulen, brought the highest price going to the Holland Galleries for \$1,050. To the Holland Galleries went also No. 141, Blommers's "Children Playing at the Seashore," for \$825, and Nos. 168 and 169, by the French artist, Lesrel, "The Musicians," for \$310, and "Admirers of Beauty," for \$510.

A large green Inness, No. 160, property of E. W. Paige, on mill board, said to have been purchased direct from the artist, "Milton on Hudson," went to Seaman, agent, for \$925. Two paintings, presented many years ago by the artist to his friend and benefactor, Dr. Ferdinand L. Wiley, of 588 Houston Street, New York, were sold by direction of a nephew of Dr. Wiley. One, No. 154, a "Landscape with Figure," brought \$375, and No. 163, "Roman Ruins," one of Inness's Italian pictures, \$460. An Inness, "Near Medfield, Mass.," No. 117, went to T. Berg for \$350, and No. 137, "Monte Lucia, Italy," to George H. Ainslee for \$550. "A Hot Day," No. 98, by Leo Herrmann, went to Bernet, agent, for \$230. "The Smoker," No. 106, by Meissonier, a panel, went to C. J. Welch for \$700, and a Verboeckhoven, "Corner of the Farmyard, with Sheep," No. 122, to Bernet for \$825. A Lenbach, No. 150, "The Flower Girl," sold to Mrs. E. R. Davis for \$460. A large Julien Dupré, No. 183, "Harvest Gatherer," brought \$700, and No. 191, Sir Benjamin Leader's "Worcestershire Cottage Homes, Evening," went to La Boyteaux for \$550.

Drew Art Objects Sale

At the afternoon session of Mar. 19 of the sale of the Drew collection, a collection of European objects of art was disposed of. Leo Elwin gave \$1,170 for No. 28, a gold-mounted jewel coffer; E. F. Fisher paid \$425 for a mammoth silver-mounted ivory tankard; F. Baumeister bought No. 54, an ivory tankard, for \$500; Samuel Schepps paid \$450 for No. 60, an ivory and gilt bronze inkstand; F. Baumeister bought No. 71, a rock crystal coffer, for \$1,225, and No. 77, a pair of lapis-lazuli and enamel vases, went to Leo Elwin for \$920. The total for the collection was \$18,022.50.

Mary Burton Harrison et al Sale

At a sale of furnishings, etc., from the estate of the late Mrs. Mary Burton Harrison and other estates and owners at the American Art Galleries March 20 last a pair of XVI Century statues in wood were sold to Duveen Bros. for \$7,000. The figures represented Sts. Florian and Charlemagne and came originally from the Hainauer collection of Paris. A Paduan XVI cent. bronze inkstand was sold to Otto Barnett, agent for \$1,525. Jacques Seligmann and Co. gave \$1,200 for No. 104, a Spanish silver parcel gilt reliquary; T. F. Crowley paid \$1,150 for No. 108, a XVI cent. figure of carved walnut; Di Salvo Bros. bought No. 150 a set of Adam painted chairs, for \$450; the Lans Co. gave \$500 for No. 151, a set of Adam satinwood chairs, and \$530 for No. 152, a set of six Adam chairs; W. W. Seaman, agent, paid \$450 for No. 160, a chest of drawers by Adam, and Miss Mabel Green bought No. 168, a pair of French commodes, for \$480.

W. W. Seaman, agent, gave \$1,300 for No. 246, a Joshaghan rug, and \$650 for No. 216, a Florentine XV cent. panel; Lans Company paid \$625 for No. 224, a suite of pearwood furniture, and No. 158, a pair of Adam cabinets, went to E. J. O'Reilly for \$1,000. The grand total for the sale was \$45,342.

Miss Lang's Pictures Sold

Paintings collected by the late Miss Anna Traquair Lang, who died here of pneumonia a year ago, have been on exhibition in the Plaza Art Rooms and were sold there at auction on Mch. 26 and 27. With the Lang pictures was sold the entire private collection formed by Henry Witz, including his rare Lafayette prints.

Late Salesroom Notes

On Feb. 25 there was sold at Christie's Lord Methuen's old English silver plate. The sale was an important event and was provocative of some interesting prices. The majority of the silver was made during the reigns of Queen Anne and George I for the Methuen family, but the collection also contained a XV century English Gothic cup and cover of rock crystal and silver-gilt, surmounted by a serpent, symbolizing Eternity, and with moral exhortations inscribed about the foot, cover and bowl. Most of the plate was ambassadorial, having been especially made for members of the family acting as envoys or ambassadors. It was the most important sale of the kind since the Ashburnham auction.

At the recent Waterlow sale at Christie's two works by Josef Israels, "Grace Before Meat" and "Maternal Care," brought 1,300 and 1,500 gns. each. On the same day 780 gns. was given for a Dendy Sadler.

Yates Thompson London Sale

A special cable from London to the N. Y. Times dated March 24, states that the sale of the second part of the Henry Yates Thompson collection of illustrated Mss. and XV Century books at Sotheby, Wilkinson and Hodges' that day resulted in a total of \$77,965.

The cable story further says:

"Many dealers and collectors from various parts of the world were in attendance. J. P. Morgan's librarian, Miss Greene, A. Chester Beatty and L. Harper were among the American visitors.

"Quaritch was the largest purchaser of the Mss., and at times there was spirited bidding between him and Continental and American visitors. He bought a manuscript Boccaccio, 'Des Clercs et Nobles Femmes,' for £8,900, also a fine Paduan Psalter, with about 200 miniatures, at £800, as well as a Psalter of Cosimo de Medici of about 1490, at £1,725, and a Book of Hours of Dionora. Deogantz bought a breviary of Duke Hercules of Ferrara, at £1,800 and a Horae of René of Lorraine, with forty miniatures, at £4,800.

"Three French Mss., formerly the property of Jean, Duc de Berri, all fell to Quaritch, the Duc de Berri's 'Bible Historiale,' at £1,250, and Vincent de Beauvais's 'Speculum Historiale,' at £6,700.

"Of 14 English Mss. the highest price, £5,700, was paid by Deogantz for an Apocalypse with a commentary of Berengaudus, a fine work partly executed probably at Canterbury in the thirteenth century and finished in Italy. 'The Life and Miracles of St. Cuthbert' was sold for £5,000. A Carrow Psalter, dating from 1240-1250, brought £4,100. A Horae of the Salvin family of Croxdale brought £2,000; a De la Twyere Psalter of about 1320, £1,950; a Psalter of John of Gaunt, dating from about 1360, £4,000; the 'Hours of Elizabeth, Queen of Henry VII,' a work of the highest artistic excellence, produced in England during the civil wars, £4,000, and a Wingfield Horae dating from about 1460, £2,200. These were all purchased by Quaritch.

"A volume of rare Shakespeare pieces discovered at £860 to Mr. Blaker, who also bought a De Grey Horae at £1,270.

A volume of rare Shakespeare pieces discovered at Longner Hall, it was announced, had been sold privately to Quaritch, who is understood to have acquired it for a private collector. No price mentioned. There is a general impression that the book will possibly go to the Huntington Library, N. Y."

Some recent Hotel Drouot prices: "Femme Lisant dans la Forêt," by Corot (?), 1,300 frs.; "Le Petit Pont," by Ch. Meryon, first state proof, 7,000 frs.; "La Tour de l'Horloge," by the same, third state, 4,800 frs.; "Seated Peasant," by Pissarro, 2,300 frs. Furniture and china have realized excellent prices of late. Six Louis XV armchairs, upholstered in tapestry, brought 30,200 frs. Fine furniture is to be seen just now at the Galerie des Beaux Arts, some of which is of Provencal origin, for the South of France used to be productive in splendid designs, rivalling in this sense the Northern province.

RECENT PARIS ART SALES

Paris, March 14, 1920.

The sales rooms are busier than ever and prices surpass the most optimistic predictions. Everything, even certain objects of moderate interest, sell for enormous figures. For example, a chest with two drawers (Collection of M. B. sold by M. Baudouin at the Hotel Drouot) advertised simply as after the "Regency manner" and which, started at 2000 fr., rose to 17,100 fr. No doubt its purchaser was convinced of its authenticity which was not the definite opinion of the "experts," Paulmie and Lasquin. At the same sale a beautiful travelling Directoire dressing-case including 140 pieces in gold, silver-gilt and silver, brought 2,500 fr.; a similar set, which belonged to Napoleon, when First Consul, is at the Musée des Arts Decoratifs. Fifty metres of old red velvet, fell at 16,000 fr., a window valance in old Flemish tapestry with figures fetched 13,000 fr., a beautiful set of Louis XV seats in sculptured wood, signed Cresson, 4,000 fr. and two chairs signed Sérié, 2,300 fr.

An interesting collection of illustrated almanacs put on sale by M. Desvougues, comprised a small engraved almanac, with the calendar for 1816, "Le Retour des Lys," and a booklet of tunes and songs, with the binding, showing the royal arms, was bought for 2,000 fr., while the "Almanac Iconologique" by Gravelot and Cochin dated 1765 and 1781, fetched 4,000 fr. A collection of postage stamps disposed of at the Hotel Drouot, resulted in some Argentines (10c green 1864) bringing 1,170 fr., a 15c blue, 3,300 fr.; a 5 p. orange 2,400 fr. and four specimens of the 2 p. blue, 2,000 fr.

But the most important recent sale was that of the fine collection made by the late M. Bergaud, a good selection of modern masters, an important set of bronzes by Barye and XVIII century furniture of the first order, certainly the finest ensemble of modern work offered thus far this year. There were Sisleys, Pissarros, Monets, and some of the prices were "Skaters at Over-schie" and "Boulevard des Invalides" by Jongkind: 3,900 and 17,500 frs.; "Banks of the Seine at Lavacourt," Monet, 30,000 fr.; "Villeneuve-la-Garenne," Sisley, 37,200 fr.; "Commerce docks" at Brussels, Boudin, 16,000 fr.; "Maternity," Gals, 13,300 fr.; "Entree de Village," Cazin, 13,000 fr.; "Seine at Bercy," Guillaume, 10,100 fr.; "Bridge of the Allies," Lebourg, 17,000 fr.; "La Villette docks," Lepine, 21,100 fr.; "Pont Neuf," Pissarro, 25,000 fr.; "Route de Versailles," the same, 18,200 fr.; "Cow Grazing," Troyon, 15,200 fr.; "Venice," Ziem, 13,000 fr.; "La Lecture" (pastel) Besnard, 8,800 fr.; "Pines at Cap Martin," Raffaelli, 6,000 fr.; and "Pont de Veyre," Thaulow, 6,500 fr. Among the Barye bronzes that of Gen. Bonaparte fell at 8,800 fr.; and the large "Panther with a Stag," at 13,800 fr. A terra-cotta group by Pajou, unfinished, brought 14,000 fr. Of the furniture, a drawing room set in painted and carved wood signed Jacob, unholstered in two kinds of silk, fell at 14,000 fr.; a Louis XV commode, marquetry, with Wolff's mark 24,600 fr.; another Louis XV commode, lacquer, 29,000 fr.; a Louis XV lady's writing desk with Genty's mark, 32,600 fr.

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